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of copies so required should reach this
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cannot be filled.

FOREIGN SALE CATALOGS

Some illustrated catalogs of the im-
portant Oppenheim picture sale in Ber-
lin can be seen and studied without
charge at the "American Art News" of-
fice, as well as those of all important art
and literary sales at Christie's and
Sotheby, Wilkinson and Hodge's Lon-
don rooms before such sales, and priced
catalogs, following the same. The "Art
News" has also for sale copies of the
more important foreign sales catalogs.

APPRAISALS—"EXPERTISING"

The "Art News" is not a dealer in
art or literary property but deals with
the dealer and to the advantage of both
owner and dealer. Our Bureau of "Ex-
pertising and Appraisal" has conducted
some most important appraisals. We
are frequently called upon to pass
upon the value of art works for col-
lectors and estates, for the purpose of
insurance, sale, or more especially, to
determine whether prior appraisals
made to fix the amount due under the
inheritance or death taxes are just and
correct ones—and often find that
such former appraisals have been made
by persons not qualified by experience
or knowledge of art quality or market
values, with resultant deception and
often overpayments of taxes, etc. We
suggest to all collectors and executors,
therefore, the advisability of consulting
our Bureau of Appraisal either in the
first place or for revision of other ap-
praisals. This Bureau is conducted by
persons in every way qualified by ex-
perience and study of art works for
many years, and especially of market
values, both here and abroad.

ART SALE OF LATE SEASON

It is rather unusual to have the clos-
ing days of the art season in America
marked by an art sale of exceptional
importance as happens this year, with
the dispersal next week of the remark-
able assemblage of early and later
Italian art sculptures, bronzes, furni-
ture and objects, formed by the Italian
and Florentine antiquaire, Prof. Stef-
ano Bardini.

The sale of this unusual and varied
collection at so late a date in the sea-
son (the auction was originally set for
last January) has been chiefly due to
the delayed arrivals, caused by war
conditions of a large portion of the
treasures from Italy, but also to the
unsettled conditions that have prevailed
for many months past in the art and
business worlds.

But, despite the mental distraction
caused by the great battle still raging
in France, the exceeding beauty and
rarity of the Bardini treasures will
surely bring an appreciative audience
to the galleries where the collection
will be dispersed next week, especially
with the revived, or rather new interest
in early Italian art spoken of in our
review of the collection elsewhere this
week; and we predict a successful sale.

London on Pennell

"Some time ago," says the editor of "The
Sphere" of London, "when I heard that Mr.
Joseph Pennell was going back to his own
country, I congratulated the United States
in these columns upon the fact that so iras-
cible a man of genius would find a congenial
environment at last. Mr. Pennell has lived
many years in England, where he has pro-
duced marvellously good pictures, but has
strained friendship by his erratic utterances.
No one here took him for a typical Ameri-
can."

"Mr. Pennell sometimes irritated us by
his criticism of our manners and customs.
He lived with us but he was not of us. One
felt he despised us very cordially, but now
I see he is back in America, and America
does not appreciate his eccentricities any
more than we did, if I may judge by a
report and a leading article in the AMER-
ICAN ART NEWS. Here we are told that the
eminent artist has been having a big row in
the Philadelphia Art Club, where he re-
sented the presence of a number of Cana-
dian officers in khaki. But the newspaper
suggests that this is the eccentric artist's
method of self-advertisement. It is not.
It is merely his unfortunate temperament.
We are glad the row occurred in Phila-
delphia, Mr. Pennell's own birthplace. If
it had occurred in London it might have
been misunderstood by our valued Allies."

Pennell's Lost Degree

"A grave reason" prevented the presen-
tation by the University of Pennsylvania
of an honorary degree, Feb. 22 last, to
Joseph Pennell.

This is the assertion in an echo of the
recent upheaval over the artist, contained in
an editorial in the "Alumni Register," the
official publication of the Alumni Associa-
tion of the University, which blames Mr.
Pennell's criticisms of England.

The statement follows the severance of
Mr. Pennell's connections with the Phila-
delphia Art Club and the University's
suddenly announced refusal to bestow the
degree of Litt. D. upon him after such in-
tention had been announced previously.

"The Register," which pays tribute to
Mr. Pennell as a brilliant man and artist
says: "There should, indeed, be a grave
reason for its (the degree) being withheld
after its having been offered. There was a
grave reason. Mr. Pennell was outspoken,
publicly and frequently, in denunciation and
condemnation of the English people, one
of our allies in the war. The University
authorities felt, and rightly so, that no mat-
ter how worthy he may be or how legiti-
mate his claim to distinguished regard, they
could not at this time, without incurring
a taint of disloyalty, so honor any man
who openly expresses contempt for a re-
vered and respected ally."

"In times of peace," continues the "Reg-
ister," "Mr. Pennell's opinions regarding the
English nation would have no bearing on
the question; but in time of war, they as-
sume an importance so great as to out-
weigh all other considerations."

OBITUARY

William Poillon

William Poillon, an authority on coins,
died April 12 last, in N. Y., aged 73 years.

He was born and educated in N. Y., and
joined the Seventh Regiment in 1864 to
serve with that organization for ten years.

He crossed the Atlantic in 1868 aboard
the yacht Sappho, built by his father and
uncle, C. and R. Poillon. He was a col-
lector of coins, medals and autographs, and
at one time was said to have the best col-
lection of Masonic medals in existence.
For years he was honorary curator of the
Numismatic Society.

James Edward Ware

James Edward Ware, architect, died at
his N. Y. residence, April 13, after a brief
illness. He was one of the pioneers in de-
signing the modern type of fireproof ware-
house, notable examples of his work being
the Manhattan Storage-Warehouse Com-
pany buildings, at Lexington Ave. and 42
St., and at Seventh Ave. and 52 St. He
also designed many improved city dwell-
ings for the poor. He was one of the prize
winners in the competition held by the As-
sociation for Improving the Condition of
the Poor in an effort to better living con-
ditions in the congested districts.

Mr. Ware also designed the 12th Regi-
ment Armory, at Columbus Ave. and 61 St.,
and the Presbyterian Church, Madison Ave.
and 73 St. In later years his sons, Franklin
B. Ware, former State Architect, and
Arthur Ware, were associated with him.
Mr. Ware is survived by his wife, three
sons and three daughters.

Cyrus Durand Chapman

Cyrus Durand Chapman, prominent
American painter and nephew of the late
Asher B. Durand, died April 12 last, at
Irvington, N. J.

For a number of years Mr. Chapman
conducted a photographic studio in Newark,
N. J. He was born in Irvington, and was
62 years old. He was a son of the late
Rev. Dr. John L. Chapman, first pastor of
the First Reformed Church, Irvington,
and spent most of his life there, except for
a residence of thirteen years in Washington
and a few years in Paris, where he studied
under famous masters.

For a number of years Mr. Chapman had
occupied a prominent place among Ameri-
can painters. He began his career at the
Academy of Design, under Prof. Wilmarth,
J. G. Brown, and J. Wells Champney, grad-
uating a prize student in 1879. Following
his graduation he occupied a studio in the
old Tenth Street building.

His first success, the painting "Come In,"
was exhibited at the National Academy in
1882. A year later the young artist went
to Munich and later to Paris, where he
studied under Fernando Cormon and Ben-
jamin Constant. While there he painted
"Mine Ease in Mine Inn," "Eventide" and
"Reverie," the latter exhibited in Paris
Salon of 1885. On his return to this country
he opened a studio in the Newark Globe
building, one of his works there being "The
Wedding Bonnet." Other noted paintings
by the same artist were "The Reveries of a
Bachelor," "In Disgrace," "Close of the
Day," "Old Chums" and "Solid Comfort."

The Late J. N. Marble

Supplementing the all too brief obituary
notice of the late J. N. Marble in the ART
NEWS of April 13, the following interest-
ing details of his career follow:

In 1888 Mr. Marble went to Paris, where
he studied at the Julian School, remaining
for two years. During this period he trav-
eled in England and Spain. He spent the
summer of 1900 in Florence, Italy, going
from there to Rome and other points of
interest. While in Florence he visited the
studio of Woodstock's famous sculptor,
Hiram Powers.

In the spring of 1916 he returned from
Cala. to N. Y., commissioned to do a full
length portrait of Mrs. Mary Baker G.
Eddy. This portrait was a gift of the trus-
tees of Mrs. Eddy's estate to the New
Hampshire Historical Society at Concord.

After finishing this work and several
portrait commissions in N. Y., he left to
spend the winter in Porto Rico. While
there he had a special permit to paint
within the fortifications. He also painted
a portrait of the Governor General of Porto
Rico, for which work a room in the palace
was set aside. The climate of Porto Rico
proved fatal for him and was the indirect
cause of his death.

Mr. Marble was widely known for his
portraits of noted people, of which he did
many, among them those of Bishop Phil-
lips Brooks, in the Groton School at Groton,
Mass.; Judge Henry E. Howland, in the
Union League Club, N. Y.; Charles C.
Beaman, in the University Club, N. Y.;
William Winter, Thomas Janiver, poet;
William F. Bridge, Bradford Torrey,
William C. Sturges, Adolph Lewisohn, Col.
John J. McCook, Judge George F. Dan-
forth, Dr. Leigh Hunt, Rev. Dr. Wm. J.
Seabury, R. M. Olyphant, H. M. Alexander,
and Col. David E. Austen.

CORRESPONDENCE

That "High Priced" Murphy

Editor AMERICAN ART NEWS,
Dear Sir:

I have read Mr. Charles L. Buchanan's
article on the Hearn sale published in your
issue of April 13.

Mr. Buchanan has rendered a poor service
to the cause of American art in attacking
ex-Senator Clark for paying \$15,600 for his
Murphy, secured at the said Hearn sale,
and he certainly did an injustice to the same
gentleman by the insinuation that he paid
such a price only in order to be conspicu-
ous.

The ex-Senator would doubtless have
preferred to pay a much lower price for
the Murphy if he had not been bidden up
to the exorbitant sum?

Does Mr. Buchanan really believe that
ex-Senator Clark made arrangements before
the sale with his competitors to bid him up
to that exorbitant sum?

Does Mr. Buchanan know that a certain
dealer stopped bidding only when the \$15-
000 mark was reached?

Has Mr. Buchanan seen the quality of
that glorious Murphy? I know most of the
important modern collections abroad, and
I venture to say that such an Inness and
such a Murphy as were sold at the Hearn
sale would be wonderful and unique addi-
tions to any famous European gallery.

I wish to congratulate ex-Senator Clark
upon acquiring such a beautiful example of
an American artist's work. Mr. Clark is
a passionate collector and a sincere art
lover, and he certainly does not deserve to
be attacked if he sets a record in price for
a glorious work by a great painter who is
still living, and of whom we all—artists and
collectors—have reason to be proud.

Yours very truly,

Josef Stransky.

N. Y., April 15, 1918.

Values of Modern Americans

Editor AMERICAN ART NEWS,

Dear Sir: The article on the prices
brought by certain of the modern Ameri-
can pictures in the recent Hearn sale by
Mr. Charles L. Buchanan, which you pub-
lished in your issue of April 13, greatly in-
terested me as a collector of modern Ameri-
cans, but I am surprised at certain of Mr.
Buchanan's statements and opinions.

It seems to me rather bad taste, if not
frankly an impertinence, on the part of
Mr. Buchanan, to so adversely criticise a
fellow collector, former Senator Clark, for
having paid \$15,600 for the beautiful ex-
ample of the art of J. Francis Murphy.
Does not Mr. Buchanan understand that the
value of such a painting is what it will
bring—namely, the appeal that it may make
to anyone admiring and desiring it, and
who has the purse to make it his own
against honest competition?

Senator Clark did not seek the canvas for
investment, but for his own pleasure, and
was not governed by the idea of auction
room appraisal, any more than he was
influenced by such considerations when he
paid \$42,000 for Fortuny's "Choice of the
Model" at the Stuart sale in the late nineties,
or \$25,000 for a Cazin a year ago at a
Plaza sale. He sets his own values, and why
should one, and especially a fellow col-
lector, criticise him for his purchases? For
myself I would gladly have paid \$15,600, or
more if necessary, could my purse stretch
sufficiently, for this most charming exam-
ple of a painter whose works will rank close
up with those of Inness, Martin, Wyant and
Blakelock in the future.

And as to Mr. Buchanan's estimate of the
great Wyant, by some competent authorities
considered the most able painter of at-
mosphere the world has yet produced, I
can only say that if Mr. Buchanan desires
to rank as a competent critic or judge of
painting he should disclaim his evidently
too hasty remarks as to Wyant and reverse
himself on the question.

Yours truly,

N. Y., April 16, 1918.

Collector.

DETROIT

The fourth annual exhibition of works by
modern American painters is on at the
Museum until late in May. There are some
20 examples of such artists as John S.
Sargent (portrait of Rockefeller), Gari
Melchers, Myron Barlow, Arthur B. Davies,
Bryson Burroughs, Robert Henri, George
Luks, Frank W. Benson, W. M. Paxton,
Gifford Beal, Luis Mora, Jonas Lie, Lillian
Genth.

The feature of the exhibit is a special
display of the works of J. Alden Weir,
Childe Hassam and the late John H.
Twachtman in a small gallery. Some 24
pictures, eight by each man, are shown.
The Twachtman exhibit unfortunately is
not truly representative, but Weir's and
Hassam's include some recent paintings.

Printed ballots on which visitors will be
requested to indicate their first, second and
third choices, and also the picture they es-
teem least, are given out.